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AUTHOR Broyles, Sheri J.
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ABSTRACT

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A view from the Ivory Tower to the Real World:
A survey of those who teach advertising creative courses

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Sheri J. Broyles

University of North Texas

Department of Journalism
Mayborn Graduate Institute of Journalism
P.O. Box 311460
Denton, Texas 76203-1460
sbroyles@unt.edu

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Abstract

A national survey of educators in advertising creative classes asked about teaching challenges as well as the same open-ended questions asked of Creative Directors in the Kendrick, Slayden, and Broyles (1996) study. Results showed some differences, but more striking similarities. Both professors and professionals agree on the importance of conceptual ability and the portfolio for the entry-level creatives as well as bringing working professionals into the classroom. It is suggested that the Ivory tower and the Real World may not be all that different.

Running head: TEACHING ADVERTISING CREATIVE

S. Broyles

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A view from the Ivory Tower to the Real World: A survey of those who teach advertising creative courses

According to Webster's Collegiate Dictionary, a seemingly appropriate source when considering academe, the term "Ivory Tower" refers to "a secluded place that affords the means of treating practical issues with an impractical often escapist attitude." It is a striking contrast, especially in the realm of advertising, where the "real world" is so often dominated by day-to-day practical concerns. But it also raises an interesting question: How far apart are these two worlds of advertising?

There is certainly a symbiotic relationship between academe and the advertising industry in that advertising programs at universities and colleges are an important source for filling entry-level positions for advertising agencies, the media, and marketing departments within corporate America. In fact, the advertising industry may be more reliant than ever, as least on the creative side, on the supply of better-prepared entry-level hires after the elimination of most creative training programs following the down-sizing and mergers of the late 1980s and early 1990s (Lauterborn, 1987; Robbs 1994). "Back in Madison Avenue's glory days, agencies would cultivate their own talent . . . with coaching from seasoned talent. But that kind of training program has for the most part gone the way of the three-martini lunch. Today, agencies are under constant pressure to deliver more clever ideas and campaigns than ever before using fewer resources" (Kranhold, 2000, p. B1).

The dichotomy between advertising academics and advertising practitioners has been explored repeatedly. Even a cursory look at article titles from academic journals over the last three decades shows an emphasis from the professional perspective: "Top agency executives' attitudes toward academic preparation for careers in the advertising profession in 1975" (Gifford and Maggard, 1975), or "Agency presidents rank ad courses, job opportunities" (Marquez, 1980), or "How to get entry-level employment at the top 100 advertising agencies" (Donnelly, 1994).

While these studies have examined advertising in general, some studies have focused on the creative side of advertising, but still from the professional's perspective. Otnes et al looked at views on advertising curricula from both "new creatives" (1993) and from "experienced creatives" (1995). However, both these studies used in-depth interviews from very small samples (13 and 11 respectively) of professional creatives at one large midwestern agency. One study by Kendrick, Slayden and Broyles (1996) used a large, national sample of creative directors, but, again, the perspective was that of professional creatives. This study will be discussed in more detail below.

The academic side of advertising has received some attention. For example, Ross (1973, 1991) periodically surveys existing university advertising programs, and Deckinger et al (1989) explored how those who teach advertising can better prepare students for entry-level positions at advertising agencies. And some studies include both perspectives. For example, Wright (1980) discussed how practitioners and academics should agree on a basic ad curriculum. In a more recent article Gustafson (1993) considers his experience of leaving a job at Ogilvy & Mather to pursue a job in academe.

Few studies, however, focus specifically on the creative side of advertising from the academic perspective. If fact, the only investigation with that approach is a recent study by Robbs and Wells (1999). The sample was made up of educators who teach either entry-level or advanced creative course or both who answered 42 questions, some with Likert scaled responses. These academics emphasized conceptual and strategic thinking in both entry-level and advanced creative classes. It was no surprise that portfolio development was more important for advanced creative classes. Robbs and Wells suggests this shows that these advanced classes are designed "with one eye on the industry" (p.62).

The current study builds off the educator's perspective used in the Robbs and Wells (1999) study but incorporates the questions posed to creative directors in the Kendrick, Slayden and Broyles (1996) study. The methodology for this national survey of creative directors used an open-ended approach to identify issues in the preparation of students for creative jobs. This non-directive approach allowed the verbatim comments themselves to form the categories in a content

analysis. By using the same open-ended questions a comparison can be made between issues important to advertising practitioners and those important to advertising professors.

Method

The sample for this study included respondents to a national mailing sent to those who teach creative classes or head the sequence for advertising majors at U.S. universities, colleges and specialized training programs. The mailing list was derived from member schools of the Association for Education in Journalism and Mass Communication (AEJMC) and the American Advertising Federation (AAF) as well as a selection of schools referenced by Creative Directors in the Kendrick, Slayden and Broyles (1996) study. All envelopes were addressed to "Head, Advertising Studies." Of the 446 questionnaires mailed with deliverable addresses, 132 (30%) were returned. Of surveys returned, 34 were incomplete, most with notes from respondents that their schools did not have an advertising program.

An analysis of data about the institutions showed that most respondents (55.2%) were from four-year public schools. Of the other respondents, 42.7% were from four-year private schools and 2.1% were from two-year public schools. Most advertising programs for those responding were found in the colleges or schools of Arts and Sciences (30.1%) or Communications (29.0%). A smaller number were housed in Business or Marketing (10.8%) or Fine Arts (4.3%), and 25.8% came from a combination of the above (e.g., Business and Communication) or other division (e.g., School of Journalism).

Advertising programs are housed under a variety of departments with most falling under the Department of Mass Communications (19.4%), Department of Communications (16.3%) or Department of Journalism (13.3%). Some advertising programs were under the Department of Business or Marketing (10.3%) or had a Department of Advertising as a stand-alone department (8.2%). However, almost a third (32.7%) placed advertising under a combination of the above (e.g., Department of Journalism and Mass Communication) or in another department (e.g., Rhetoric or English or Communication Studies).

An analysis compared both students and faculty for the department and for the advertising program within the department. As can be seen in Table 1, there was a wide variation in the departments from very large (1,200 undergraduate majors in the department with 35 full-time faculty) to very small (18 undergraduate majors with one full-time faculty member). The same held true for the advertising program ranging from no undergraduate majors to more than 600. Some programs with no advertising majors or minors indicated the total number of students in advertising classes taught. Those numbers ranged from 2 to 140 students each year with an average of 43 students (S.D. = 33.2).

Insert Table 1 about here

In addition to the institutional background responses outlined above, the questionnaire section entitled "Your Thoughts and Opinions" asked academics the same three open-ended questions asked of Creative Directors in the Kendrick, Slayden, and Broyles (1996) study: Those questions were:

1. What do you consider the *biggest mistake* made by students in preparing for an entry-level position in the creative area of advertising?
2. What role *should* universities and colleges play in preparing students for a creative position in the field of advertising?
3. What role *shouldn't* universities and colleges play in preparing students for a creative position in the field of advertising? That is, what mistakes are being made at universities and colleges?

In addition, academics were asked to write comments about the challenges of teaching creative courses in the university environment.

Content categories from Kendrick, Slayden and Broyles (1996) were the basis for categories for this study. A transcript of all verbatim comments was read by the author and a graduate research assistant, after which each submitted proposals for additional content categories that were not covered in the original 1996 study. Most of the added categories came from

responses to comments about the challenges of teaching creative courses, a questions posed to academics, but not to the professional sample of Creative Directors in the 1996 study. Examples of added categories included identifying good creative, money problems, and some frustration/ venting. See Table 2 for specific examples.

Response categories were not mutually exclusive so that, in some cases, remarks were assigned to multiple categories. For example, from the question concerning the biggest mistake made by student, the comment "Lack of persistence in developing a highest quality portfolio. They relax too early." was coded in both the "personality/attitude" and "portfolio" categories. Out of a total of 391 coding judgments, 18 disagreements were recorded for an intercoder agreement coefficient of 95.4% (Holsti, 1969). Disagreements were resolved by discussion. Categories, their definitions, and comments representative of each category are shown in Table 2.

Insert Table 2 about here

Results

The current study, like the Kendrick, Slayden and Broyles (1996) study of creative directors, adopted a completely open-ended approach to identifying issues in the preparation of students for creative jobs. The verbatim comments themselves were used to form the categories. All the categories from the Creative Director's study were used in the Academic study with the exception of Grammar/Spelling and Career Indecision. However, several new categories were added in the Academic study. Under Curriculum (1.1), Small/multidiscipliary and Portfolio Schools were added. Talent was added under Conceptual Ability (2.1). Both a General Skills and Other Specific Skills were added under Skills (2.2). Under Selling Self (3.1) Networking, Unrealistic Expectations, and a Miscellaneous Selling Self were added.

The biggest augmentation, however, came from the addition of a new subcategory titled Other Academic Issues (1.3) under Academe (Category 1). Nearly two-thirds (63.4%) of the

comments coded under these categories came from comments about Teaching Challenges. Of the comments in the other eight added categories, 20% came from comments referring to Teaching Challenges.

Frequency of responses for each of the four questions by categories (see Table 2) are reported in Table 3. By looking at the three highest categories, one can determine areas of importance to advertising educators.

When educators were asked the biggest mistake made by students, the top three categories ranked by frequency counts were selling self, real world, and conceptual ability. The Creative Directors ranked these same categories as their top three. As Kendrick, Slayden, and Broyles (1996) stated, "[I]t is evident that students applying for entry-level creative positions should be able to sell themselves (primarily through their portfolio), be able to think conceptually, and have real world knowledge (especially of the way the advertising industry works)" (p.67). This was the case for Academics as well. And like the Creative Directors, the biggest mistake for Academics, without questions, involved the entry-level portfolio.

When asked what the university should do to prepare students for creative positions, issues for educators involved first curriculum followed by pedagogy and conceptual ability. The Creative Directors agreed with the second and third categories, but their No. 1 concern involved real world issues. Comments from Creative Directors reflected the school/real world debate, and the words "real" and "reality" were used repeatedly.

When asked what universities shouldn't do, there was even less agreement. Educators and practitioners both ranked pedagogical issues high, but disagreed on the other categories. For Academics, curriculum and skills were issues. For Creative Directors, real world issues were important as well as conceptual ability.

Finally, educators were asked to comment on teaching challenges. Most of these responses fell under the new category added for this study, "Other Academic Issues." Also important were skills as well as curriculum and conceptual ability (tied). The No. 1 teaching challenge involved the computer and technology.

Another way to look at these responses is in the percentage that fell into each category. For educators academic issues produced more comments (38.1% v 25.6% for Creative Directors) , for practitioners, professional issues produced the most comments (42.1% v. 27.% for Academics), and comments involving executional issues were about equal (28.6% for Academics v. 25.7% for Creative Directors).

Differences also could be seen in the subcategories. Not surprising, curriculum issues were more important for educators (16.4%) than for practitioners (6.3%). While comments involving execution issues were nearly equal, the difference was seen within the category. Creative Directors had more comments about conceptual ability (20.5%) than Academics (15.1%), but educators were more concerned with skills (13.6%) than were practitioners (5.2%). Finally, there was little difference in selling self comments (16.1% for educators v. 15.7% for practitioners), but professionals were more concerned with real world issues, especially industry knowledge (8.1% v. 2.8% for educators).

Discussion

This study explored the perspective of those who teach advertising at universities and colleges across the United States. But their comments are most interesting when compared to comments made by Creative Directors in a similar national study. While Kendrick, Slayden, and Broyles (1996) suggested there is a "rift between the academic experience and the demands of the professional world" (p. 71), perhaps the most striking point in this study is the consensus between Academics and Creative Directors. One of those big areas of agreement for both professors and practitioners was that of conceptual ability. When asked what universities should do, one educator simply said "teach them to be good thinkers." Another said that universities shouldn't "dilute the conceptual focus of creativity...." It is clear that this strategic thinking is important to both the advertising professionals and the advertising educators.

Another area found in common was the importance of students selling themselves, especially through the portfolio. This was the No. 1 "biggest mistake" cited by both practitioners

and professionals. One educator pointedly said the biggest mistake made by students was "not spending time outside class to craft their portfolios, making sure that every word and visual works as hard as it can to deliver on the strategy." Obviously the portfolio is important. Professionals know it. Professors know it. And students, if they don't know it, learn quickly when they start shopping their books.

The third big area of agreement involved pedagogical issues. Kendrick, Slayden, and Broyles (1996) said that "there were many interesting suggestions for teaching methods and approaches. Without question, the one overriding recommendation was to bring working professionals into the classroom — either as faculty, as guest lecturers, or to critique student portfolios" (p. 71). That same thought was reflected in comments from educators. "Use pros to teach classes, be quest speakers," said one educator in response to what universities should do. Another, in response to what role universities shouldn't play in preparing students for a creative position, more pointedly said, "Ph.D.'s with no knowledge about it and a dislike of it are creating negative impressions and attitudes among students." Again, the implication is to get professionals with both the knowledge and the passion into the classroom.

However, there are differences as well. Educators commented more often about curriculum and skills while professionals commented on real world issues. Perhaps this is stems from the day-to-day questions each deals with. Educators are constantly faced with curriculum matters and having to teach skills to students. One academic noted a teaching challenge was "keeping up with technology." Practitioners, on the other hand, don't face curriculum issues and having the skills is a given for their employees. They just don't have to deal with that. However, being in the "real world" means they are daily faced with "real world" concerns, making them top-of-mind in their awareness.

Kendrick, Slayden, and Broyles (1996) commented about Creative Directors responses saying, "notably absent, given our years of hearing criticisms from professionals about our students' lack of the mechanical skills of grammar and spelling, were appreciable references to such basic building blocks.... Only three comments were about grammar and spelling, which

suggests that these skills are either unimportant or simply expected. We suspect the latter" (p. 72). Perhaps that is true. However, this study had no responses from educators concerning spelling and grammar. Perhaps there were just so many other substantial issues that those such as grammar and spelling just never made the cut to be commented on.

The 1996 Creative Director study didn't break out ethics from content, but the current study found several responses that focused on ethics. One educator said universities should "provide history, theory, ethics...." Another said, "One function that all should have is developing ethical perspectives and critical thinking abilities." Recall that the mailing for this study was to AEJMC schools. The AEJMC accreditation body standards (Standard 3: Curriculum) say that accredited schools should "provide up-to-date instruction in the skills and in the theories, history, functions, procedures, law, ethics and effects of journalism and mass communications" (p. 43). In addition, the Media Ethics Division of AEJMC solicits academic papers concerning ethics for presentation at its annual convention each year, and the Professional Freedom and Responsibility Committee requires that each division consider five area over a period of a few years, of which ethics is one area. This emphasis by the accrediting body and academic organization of the respondent's schools may set the agenda for academics. Professionals, on the other hand, might deal with ethical issues, but it is on more of a situational basis. Therefore, for practitioners it is less of an overriding issues and so not commented upon.

It is interesting that only one educator mentioned the issue of grading as a teaching challenge saying, "Grading is difficult, very subjective." This was somewhat surprising, given my own experience as well as what others who teach creative classes have said. Subjective grading, especially in the first creative class that may be strikingly different from introductory classes, seems to be a continual issue for students.

Finally, a comment should be made on the enduring debate of advertising as a trade or as a profession. Schulte (1982) noted that, from the beginning, advertising education has played a role in legitimizing the advertising industry's attempts to move from the status of trade to profession. Kendrick, Slayden, and Broyles (1996) noted that Creative Directors were on both sides of this

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debate saying that "the scope of disagreement among creative directors mirrors the debate in academe" (p. 71). One sees that debate in this study as well. One educator said that universities "shouldn't be training folks for entry-level jobs. That is the industry's responsibility. Universities should not be trade schools." Yet another educator, when commenting on teaching challenges said, "The challenge often faced by the educator with agency industry experience is to educate the academics about the value of practical training. 'This is not a trade school' is an overused opinion/comment pertaining to the value of solid practical training." Obviously this is a significant on-going debate as evidenced by both professors' and professionals' comments. But it is also one that will continue to be debated far beyond the discussion of the Creative Director or this Academic study.

One final area of interest was the negative aspect of comments in the Other Academic Issues (1.3 subcategory). Recall that many of these comments came in response to teaching challenges. When one looks at the sample comments in this category (see Table 2), with the exception of Mentoring/advising, there is a feeling of disheartenment in many of the comments. Some, in fact, had such a feeling of futility that the Frustration/venting category was created. A notable example is given in Table 2, but there were others. For example, one educator responded to challenges saying, "The fact that universities want Ph.D.'s, research, and 10 years professional work experience. They need to try the last requirement on literature, philosophy and history etc. professors." Another professor said, "Currently, accreditation, agencies and university structures prevent the actual training of creatives." This area of frustration and the need to vent would be an interesting area for future study.

In conclusion, this study of advertising professors, when compared to the Kendrick, Slayden, and Broyles (1996) study of advertising practitioners, seems to show that the Ivory Tower and the Real World are not all that far apart. Rather than being escapists, these advertising academics seem to be firmly rooted in the practical world. Perhaps it is because some of those educators — even ones with Ph.D.'s — were once professional themselves. Perhaps it is because the academics have read the research based on professional samples and have modified programs

to reflect the needs and wants of the industry. Whatever the reason, this study (along with the Kendrick, Slayden, and Broyles (1996) study) has given a map of both where we are (according to academics) and where we should be going (according to the professionals). By developing a better understanding of both of the professional and academic perspectives, we hope to create a better partnership between the academe and the advertising industry.

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Table 1.
Student and faculty break-out for department and advertising sequence within the department.

	Department				Advertising sequence			
	Min	Max	Mean	S.D.	Min	Max	Mean	S.D.
Undergrad majors	18	1,200	325.6	291.3	0	660	99.1	103.3
Undergrad minors	0	200	41.5	47.2	0	50	13.0	12.8
Graduate students	0	300	49.6	68.2	0	244	24.9	58.6
Full-time faculty	1	35	11.2	7.7	0	13	2.5	2.1

N = 98. Min = minimum; Max = maximum

Table 2
Coding categories, definitions, and sample comments

Category 1: Academe
Comments referring generally to education, school(s) or the university

1.1 Curriculum
Comments about types of courses offered, specific programs, or degrees offered

- Education should be general
  Definition: Education should focus more on liberal arts, less on skills courses.
  Sample comment: "Teach basics, liberal arts and sciences."
- Education should be specific
  Definition: Ad majors need more specific training.
  Sample comment: "Assuming that art is enough. Not requiring strong background in journalistic writing and production methods...."
- Education should be balanced
  Definition: Both liberal arts and advertising training are necessary for the ad major.
  Sample comment: "Not having a broad education to go with specific skills training." (Biggest mistake)
- Suggested courses
  Definition: Specific references to courses, both within and outside of communications/advertising, desirable for ad majors.
  Sample comment: "Universities can provide solid foundation in writing, marketing, management and research courses...."
- Small/multidisciplinary programs***
  Definition: Specific references to small or multidisciplinary programs that provide classes in different areas.
  Sample comment: "Students ... must build their own program, combining art, business and mass media courses if they are interested in advertising. There is no program, no major and no emphasis in advertising here now."
- Portfolio schools***
  Definition: References to specialized training such as that at portfolio schools..
  Sample comment: "We have a moral obligation to give students the conceptual ability to get a job without them going to a portfolio center...." Or "Direct creatives for post-bac tour in professional schools (e.g. Miami Ad school, Portfolio Center)."

1.2 Pedagogy
Comments, evaluative and descriptive, about teaching methods or approaches, and faculty

- Course content
  Definition: Specific reference to what is taught in advertising-related classes.
  Sample comment: "Don't orient program only to big agency, big account standards. 80% of the jobs are with marketers, catalog firms, retailers, etc."
- Course content: ethics***
  Definition: Specific reference for incorporating ethics or the need of ethics in classes.
  Sample comment: "Two big mistakes: pretending to keep up with cutting-edge practices and confining ethical inquiry to a narrow scope."
- Teaching methods/approaches
  Definition: How material is taught in advertising courses.
  Sample comment: "Take real clients. Work in teams (as we do)."
- Faculty
  Definition: References to faculty, whether full or part-time, in ad-related classes.
  Sample comment: "Use pros to teach classes, be guest speakers."

Table 2 (continued)

• Weeding out
Definition: Suggestions that ad faculty should steer students without creative promise to other areas of study/work.
Sample comment: "Allowing some students to continue when they should be directed elsewhere...."

1.3 Other Academic Issues
Comments about a broad selection of issues that faculty deal with

• Mentoring/advising***
Definition: Specific reference to mentoring and advising students.
Sample comment: "Give them the information, give them access to the right people, point them in the right direction."

• Grading***
Definition: Specific reference to issues involving grading.
Sample comment: "Grading is difficult, very subjective."

• ID good creative***
Definition: Specific reference to teaching how to identify good creative.
Sample comment: "Students need to be taught to identify good creative ads and why they're good.... "

• Teach non-creatives***
Definition: Specific reference to having to teach non-creative students.
Sample comment: "In public universities, even those with school or departmental entrance requirements, teaching to the bell curve is always a problem. Typically a creative class will contain maybe 10% who have the knack, 10% who don't, 80% somewhere in the middle of that range. Many in the 80% want to go into account management, media planning or some other area and don't have the motivation (other than the grade) to want to put forth the agony and the effort required by the creative."

• Money issues***
Definition: Specific reference to issues regarding funding or salary.
Sample comment: "Keeping with technology while battling the bean counters. Ugh."

• Time issues***
Definition: Specific reference to time or lack of time.
Sample comment: "Time. Time. Time. Money. Time. Money." (Teaching challenges)

• Frustration/venting***
Definition: Comments that reflect a level of frustration or venting about academic situation.
Sample comment: "It's tough." (In response to teaching challenge) "I came from being a creative director at an agency to teaching ... it's hard to spend the time needed to satisfy the demand put on books by one profession today. You can teach them to think, develop their creativity and become savvy critics of the field. But then all the technical computer software and the net too? Not and still get the value from being a t a college or university and not a trade school. What's a prof to do?"

Table 2 (continued)

Category 2: Executional
Comments referring to specific tools necessary to work as an advertising creative

2.1 Conceptual Ability
Comments citing the importance of a conceptual grasp of advertising

- Execution vs. ideas
  Definition: Over-emphasis on style and degree of finish rather than on strategic thinking.
  Sample comment: "They spend too much time on preparing mechanical things like ads, not enough focus on understanding why an ad works or doesn't."
- Art vs. selling
  Definition: References to desire for pretty ads for creativity's sake, and in the process ignore that advertising must sell.
  Sample comment: "Not learning how to sell rather than just tell...."
- Concept/strategy
  Definition: Synthetic ability to come up with the big idea [concept] which will organize execution [tactics].
  Sample comment: "Teach them to think strategically. Very hard."
- Think/thinking
  Definition: Ability to analyze and understand a problem/situation.
  Sample comment: "My own conviction is that it is much more important for an undergraduate to learn how to think and write than to have advertising skills."
- Ideas/creativity/imagination
  Definition: Bringing a fresh perspective to an old problem/situation.
  Sample comment: "Not approaching this creatively and boldly."
- Talent***
  Definition: Specific reference to creative talents of students.
  Sample comment: "Talent is still the wild card. Few students read, so few write well."

2.2 Skills
Comments focusing on the necessary technical skills to work as an advertising creative

- Computer/technology
  Definition: References to computer skills or technology.
  Sample comment: "We may be putting too much emphasis on technology."
- Grammar/spelling
  Definition: References to poor grammar and spelling.
  Sample comment: No reference from respondents.
- Writing
  Definition: References to writing skills.
  Sample comment: "Focusing too much on creative and less on basic skills like writing...."
- Design
  Definition: References to design skills, including computer design.
  Sample comment: "Help students learn design and copy principles."
- General skills***
  Definition: References to general, unspecified skills.
  Sample comment: "Give them the equipment, the skills, and the motivation."
- Other specific skills***
  Definition: References to specific skills such as presentations skills or research skills.
  Sample comment: "Universities are responsible for teaching students to think and evaluate (critically) and how to find information, research."

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Table 2 (continued)

Category 3: Professional
Descriptive and evaluative comments relative to advertising as a profession or industry

3.1 Selling Self
Comments about presentational and experiential requirements for success in the job market

- Job-seeking skills
  Definition: Activities and preparation involved in learning about agencies, scheduling interviews, etiquette, writing letters, interviewing, and follow-up.
  Sample comment: "Not researching each company before the interview."
- Portfolio
  Definition: Mentioning the need for a portfolio, or addressing specific contents or criticisms of portfolios.
  Sample comment: "We shouldn't be too easy on them. They should leave with entry-level professional quality portfolio materials."
- Student attitude/personality
  Definition: Positive or negative comments/suggestions about student outlook/approach.
  Sample comment: "Not trying... not persistent enough."
- Money/fame/title
  Definition: Motivated by the trappings of the profession rather than the substance [the work].
  Sample comment: "Thinking they are going to be hired as account managers with six figure salaries right out of college."
- Career indecision
  Definition: Students who are undecided about which area of advertising to pursue.
  Sample comment: No reference from respondents.
- Networking***
  Definition: Suggestions to interact with professionals individually or through organizations.
  Sample comment: "...probably lack of networking/industry involvement."
- Unrealistic expectations***
  Definition: References indicating the student is clueless about the reality of the advertising industry.
  Sample comment: "Thinking they are ready after one course." Or "Expecting a job offer after one interview; expecting a job offer in the creative area with no experience."
- Selling self misc.***
  Definition: Other references to the student selling himself or herself.
  Sample comment: "Failure to see themselves as a product to be differentiated and marketed."

3.2 Real World
References to work (as opposed to school) knowledge

- Industry knowledge
  Definition: Importance of basic knowledge of how advertising works and how agencies function.
  Sample comment: "Not finding out enough about the companies they wish to work for before the interview."

Table 2 (continued)

- Business aspects
  Definition: Financial aspects of the advertising industry such as budgets and dealing with clients.
  Sample comment: "They do not think of the client's concern for keeping costs down, which usually relates directly to the amount of time spent on each project and the producablility of the pieces once they've been designed."
- School vs. real world
  Definition: Comments that suggest student/faculty are not current with industry issues or practice.
  Sample comment: "Not enough hands-on experiences with real life clients — exposure to stuff we can't teach them in class."
- Internships
  Definition: Comments that mention the need for an internship, suggests for an internship, or the role an internship should play.
  Sample comment: "Starting internships too late."
- Real/reality
  Definition: Opposed directly yet generally to "ideal" to point out the limits and liabilities of the advertising profession.
  Sample comment: "Take real clients." Or "Provide real world experiences."

Category 4: Other
Abstractions, unclear, or uncodable responses.

Note: Coding categories based on Kendrick, Slayden and Broyles (1996) study. *** indicates categories not found in that study.

Table 3
Thematic responses

	"Biggest mistake"	"Universities should"	"Universities shouldn't"	"Teaching challenges"	Totals
Category 1: Academe					**149**
1.1 Curriculum					
General	4	10	9	3	26
Specific	1	8	3	-	12
Balanced	1	2	2	-	5
Courses	-	2	-	4	6
Small/multidisciplinary*	-	-	-	4	4
Portfolio schools*	1	4	4	2	11
Totals	7	26	18	13	64
1.2 Pedagogy					
Course content	1	7	7	3	18
Course content: ethics*	-	3	2	-	5
Teaching methods	-	8	6	2	16
Faculty	-	2	3	-	5
Weeding out	1	3	4	-	8
Totals	2	23	22	5	52
1.3 Other Academic Issues					
Mentoring/advising*	-	9	-	-	9
Grading*	-	-	-	1	1
ID good creative*	1	1	-	4	6
Teaching non-creatives*	-	-	-	2	2
Money issues*	-	-	-	6	6
Time issues*	-	-	-	4	4
Frustration/venting*	-	-	1	4	5
Totals	1	10	1	21	33
Category 2: Executional					**112**
2.1 Conceptual Ability					
Art vs. Selling	2	1	1	-	4
Concept/strategy	8	5	2	3	18
Thinking	-	9	-	6	15
Exec. vs. Ideas	3	-	1	1	5
Ideas/creativity	4	4	6	1	15
Talent*	-	-	-	2	2
Totals	17	19	10	13	59
2.2 Skills					
Computer	3	2	5	11	21
Grammar/spelling	-	-	-	-	0
Writing	5	4	5	4	18
Design	1	4	1	2	8
General skills*	-	1	2	1	4
Other specific skills*	-	2	-	-	2
Totals	9	13	13	18	53

Table 3 (continued)

Category 3: Professional					**108**
3.1 Selling Self					
Job-seeking	6	1	-	-	7
Portfolio	16	3	3	-	22
Attitude	7	2	-	2	11
Money/fame/title	1	-	-	-	1
Career indecisions	-	-	-	-	0
Networking*	1	3	1	1	6
Unrealistic expectations*	7	2	6	-	15
Selling self misc.*	1	-	-	-	1
Totals	39	11	10	3	63
3.2 Real World					
Industry knowledge	7	3	1	-	11
Business aspects	1	2	1	1	5
School vs. real world	1	1	5	-	7
Internships	10	5	1	-	16
Real/reality	-	3	3	-	6
Totals	19	14	11	1	45
Category 4: Other					
Abstract, unclear, or uncodable responses	3	7	6	6	22

Note: This table gives a breakdown of each of the 44 thematic categories as well as totals for each category grouping. The column headings refer to the four open-ended questions. The Total column contains the total number of comments in each category across all four of the open-ended questions. * indicates categories not found in the original Kendrick, Slayden and Broyles (1996) study.